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✓ How To Write Photoplays

THIRD EDITION

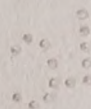
BY
EMBRIE ZUVER ✓
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E-Z SCENARIO CO.
NEW YORK CITY

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INTRODUCTORY.

We endeavor to give you in this Book of Instructions, all the correct and up-to-date information necessary in writing Photoplays. If you will *read carefully*, and *follow* the instructions contained in this book we can see no reason why you cannot become a successful Scenario writer.

It is needless for us to go into details about the ever-increasing demand for new pictures, or the wonderful growth of this new industry. We could make this Book up into 150 or 200 smaller pages, by adding considerable padding. We could dwell on each subject at great length, put in unnecessary reading matter for a few cents additional expense.

We do not deem it advisable, however, to confuse or burden you with padded matter which is not necessary for your success. Our aim is to show you in a clear and simple manner, how to put your ideas into *proper* form necessary for *acceptable* Photoplays.

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Photoplay Writing

LESSON I.

Every Photo-Playwright should know the various technical terms and names used in the profession.

You must use the right word at the right time, and, consequently, a knowledge of the different photoplay terms and expressions is necessary.

ACTION.

Action means the movements, actions and gestures of the players in the development of the plot.

ADAPTATION.

A Play written from a copyrighted book, poem or story.

BUST.

A "Bust" is a "Close-Up" of a person taken from the waist line up. Practically all Directors use the expression "Close-Up" instead of Bust.

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CAST OF CHARACTERS.

The cast of characters is simply a list of the important persons who act in your play.

CHARACTER.

A player who takes part in producing the play.

CLIMAX.

The end of a play or the last scene. The climax is the strongest part of the Play. The anti-climax is the beginning of the climax or the unraveling of the plot.

CLOSE-UP.

If you desire to magnify or enlarge some particular scene, person or object it is called a close-up. To obtain a close-up picture, the camera is placed very close to the scene or object to be photographed. A close-up scene is taken when you want the same to show up in a very distinct and clear manner and is employed to break up an unusually long scene, or to make a certain point of your story very forceful.

Use Close-Up frequently as they give new life to the scene and make the characters more familiar to the audience.

Refer to scenes 33 and 50 of sample play.

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CONTINUITY.

A continuous story which runs along in a smooth, uninterrupted manner.

"CUT."

A cut means to shorten an action as in scene 15 of sample play.

"CUT BACK."

Referring back to a preceding scene. see scene 16.

"CUT IN" LEADER.

A "Cut In" Leader or Sub-Title is introduced into a scene after which the action goes back to the same scene. In other words a "Cut In" Leader cuts into the middle of a scene. Please refer to Sub-Title No. 1 of sample play which is a "Cut In" Leader or "Cut In" Sub-Title.

DEVELOPMENT.

The building up of the plot and arranging the action into different scenes and parts.

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DIRECTOR.

The Director is the man who directs the different movements necessary in taking the pictures. He visualizes your play, arranges the various scenes, and casts the actors and actresses into their respective characters. He directs the correct actions of the picture from beginning to end.

DISSOLVE.

The gradual introduction or *fading out* of a person or scene.

Is done by double exposure and is used when referring to past recollections or dream pictures.

EDITOR.

The Editor is the person who passes on your play when sent to the Moving Picture Manufacturing Companies. If he sees any merit in your story and has a cast of characters suitable for your play, he will send you a check for what he thinks the play is worth. If he cannot use your story he will have same returned to you.

FILM.

The film is in the form of a celluloid ribbon about one inch wide and is wound on a roll. An average of sixteen pictures are taken in a second and these sixteen pictures will be on one foot of film.

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FLASH.

A very brief glimpse of an action or scene.

INSERTS.

Inserts are put in to make the story more clear to the spectators and are foreign to the actions of the characters.

Inserts may be in the form of a note, newspaper clipping, telegram, dialogue, a "Close Up" or in fact anything that is necessary to carry a scene along or to break a scene if it is too long.

Refer to scenes 23-27-36, 45, 46, 50 of sample play.

LEADERS AND SUBTITLES

A "Subtitle" is a written explanation preceding a scene—except before the 1st scene of the Play, when a "Leader" is sometimes used. It is *not* advisable, however, to start your Play with a "Leader," as good Action is better.

Refer to lesson 13 where we explain more fully the meaning of Leaders and Sub-Titles.

MASKS.

Occasionally in moving pictures you will see the vision which a character witnesses when looking through a hole in the floor or wall or oftentimes through a field glass. Instead

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of viewing the picture in its usual shape it is shown to you in the same way that you would actually see it if you were to look at it through a field glass. Such scenes are called masks.

MELODRAMATIC.

A Play of a sensational nature.

PADDING.

Putting unnecessary action into a story in order to make a full reel.

PHOTOPLAY.

A Photoplay or a Moving Picture Play is a story told in pictures, where all conversation is eliminated and where the camera portrays the story. In fact, it is simply pantomime or dumb show, presented in pictures or, in other words, "Silent Drama of the Screens."

PLOT.

The plot is the theme or idea of your story.

PRODUCER.

Producing companies hire the actors and actresses and take the pictures as you see them on the screen.

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PROJECTING MACHINE.

A projecting machine is the machine that throws the pictures on the screens as you see them in the moving picture theatres.

PUNCH.

Any action that will create and increase suspense and make the play a success.

REELS.

Pictures are shown in different reels, viz.: Split reels, single, double or multiple reels. A Split reel is composed of two separate short stories, on one reel.

A full one reel contains 1,000 feet of film which can be shown on the screen in about 20 minutes.

A multiple reel means more than one reel.

REGISTER.

The word register is used when you want to make the *actions* of the actor very impressive to the spectators. The actor is supposed to play his part accordingly.

For examples, refer to scenes 3-5-7-13-17 of sample play.

RELEASES.

Releasing a picture means that the film manufacturer places it upon the market.

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SCENARIO.

Scenario is a common term now being used in the moving picture business, and means the outline or sketch of a theme, put into scenes in consecutive order so as to be in form to offer to the producers or film manufacturing companies.

SCENE.

Action which takes place in one spot without moving or stopping the camera.

SET.

The arrangement of scenery for interior or exterior scenes.

SUSPENSE.

Some action or part of the Play that arouses the interest of the audience and makes them "all attention."

SYNOPSIS.

The synopsis is the story written in a brief, condensed way, eliminating all unnecessary words. The synopsis enables the Editor to see, in a few minutes reading, the idea of your play. If your Synopsis appeals to him he will read the play. If not, he will reject it.

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TECHNIQUE.

The correct points of formation or construction for a photoplay.

VISIONS.

When one of your characters thinks of some happy or well-remembered day in his or her life, a vision of the scene is reproduced. It is usually shown in upper right-hand or left-hand corner of the screen.

VISUALIZE.

To be able to picture your story in your mind's eye, and see that your idea is practical for screen production.

LESSON II.

YOUR IDEA.

When starting to write your play, first settle upon your idea and add to it as your imagination pictures the plot, as it develops, until you have a sequence of events, which will form an interesting Photoplay.

Be original with your ideas, because hundreds of old ones are rejected every week. Your own personal experiences will often give you good ideas for a picture. Keen observation will lead to many good Ideas. Be observing in your everyday mode of living and you will be surprised at the number of *germs and plots* you will find for good Photoplays.

PHOTOPLAY WRITING.

Get an idea that is worth while. It is the *Big Idea or Plot* that must be carried out to a logical and interesting conclusion.

A great many writers are not able to tell the difference between what is Plot and what is not. Hundreds of Scenarios are submitted which are written in neat up-to-date correct Scenario Form but they lack *Plot* and are consequently returned.

You should be able to visualize your story, and know that what you are writing can be transferred to the screen. See that the characters perform the actions according to man's way of doing things.

Write about subjects with which you are thoroughly familiar, and study the characteristics of the parties you introduce into your story.

LESSON III.

TOPICS TO WRITE ABOUT.

There are numerous subjects you can write on, namely, Friendship, Fidelity, Thoughtfulness, High Character, Love for Mankind, Integrity, Devotion to Parents, Benevolence, Charity or Heroism.

You can also show the folly of dishonest acts, the dangers of weakness of character, selfishness or dishonorable efforts to gain wealth and fame.

The parting of friends, the meeting of enemies, the complex working of governments and politics, the new inventions and rivalry between inventors, all furnish an everlasting source of *Ideas and Plots* for Photoplays.

No matter how sad the play might be, at the different stages, always try and work out a happy ending.

A great number of themes can be worked into Scenarios that will teach a good lesson and portray acts that might go home to many in the audience.

In everyday life, you no doubt see many incidents that have merit for screen entertainment.

PHOTOPLAY WRITING.

Always try to bear in mind, that the highest aim of the Photoplay is to portray true insight of human nature and character. Write Plays with *heart interest*.

If so inclined, you can write plays in which children take part, but so arrange the acts so they will not be impossible for the child actors. An intelligent child in a nice part in a picture goes far in gladdening the hearts of the audience.

Comedy plays are in the greatest demand. Good comedies are the most difficult to write, and naturally sell for the most money. Always remember, however, to write as your inclination leads you.

The kind of humor wanted is not of the rough nature. You should not try to make people laugh at cruel or inhuman jokes or depict scenes that cause accidents.

If you can write a play into which you can put a good moral, it will add merit to your Scenario.

Plays showing summer scenes should be submitted in the early Spring.

Winter stories should be submitted in the Fall. For instance, if you have a play with summer scenes showing a Park, the Sea Shore or any other beautiful summer location, you must submit that kind of a play in March or April. It takes from six weeks to two months for a producing company to make the necessary arrangements for the production of a play.

You must therefore, always figure ahead and if you have a Christmas Play, it should be submitted about October.

LESSON IV.

FORMATION OF PLOT.

Your plot will not come to you in a finished form. You will probably have the idea in the rough state.

As thought engenders thought, so does one Idea create or develop another. Draw from your imagination and instead of being content with one or two ideas, weave a

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chain of events, ideas and circumstances so as to make a story worth while.

Arrange the action of your story so that it grows logically, and have the scenes follow each other in natural succession.

Start with an incident that arouses interest, develop the theme in a consistent way and work for the big climax at the finish.

Every plot must have a *purpose* or *problem* to solve; obstacles will present themselves and difficulties are bound to arise, which by a chain of events must be removed.

The last scene must clear up all problems or preceding events.

The *good* theme, or *object* of the play, should win out in the end, although it can be thwarted at different times to cause suspense.

Be sure that suspense predominates and is carried out from the beginning to the end.

Your story must have strength and be fascinating enough to hold the spectators throughout the play.

Plot is the keynote of the successful Photoplay and with proper formation will draw the checks from the Producers.

LESSON V.

LENGTH OF PLAY.

Have your play last about 20 minutes to the reel. It is best to take your manuscript and go through all the action. in this way you can plan the length of the play.

Some inexperienced writers send in plays which could be shown in 6 to 8 minutes, while others send them in so full of incidents, it would require twelve or fourteen hundred feet of film to portray them, as written, and would take 25 or 30 minutes to show them on the screen.

Always arrange your scenes so that they can be clearly understood.

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The way to time a play is to start with the first scene and enact all the scenes of the Play.

If it takes you only 8 minutes to *act out* your Play, then you know it is too short for a one reel picture or 1,000 ft. of film.

Comedy action is much more rapid than *drama* and in *Comedy* plays more scenes are used.

SPLIT REEL PICTURES.

Split reel pictures are *not* in demand now and only a few companies are buying them.

ONE REEL PICTURES.

The *average* one reel pictures, now in demand, have from 40 to 50 scenes for Dramas and from 60 to 80 scenes for Comedies. The number of scenes, of course, depending on the length of the story. Some scenes take longer than others; one scene might be 25 seconds long, and another 3 or 4 minutes. The stage director sometimes adds a few scenes or cuts some out, as he thinks advisable.

TWO REEL PICTURES.

Two reel pictures are wanted by the majority of Producers and are in greater demand at present than one reel.

The number of scenes for a two reel picture is naturally about twice as great as a one reel or from 80 to 160 scenes, depending on the kind of Play and the amount of action.

LESSON VI.

SCENARIO.

Have a purpose in your plot. *Knowledge and Technique* in Photoplay Writing (*without* an Idea that is *new* and

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original) are absolutely worthless.

You must first have a Plot or Idea that is worth-while and different, something directly appealing and inspiring. On the other hand, your Plot must be properly constructed in Scenario Form and contain the necessary technique to make it self-explanatory and marketable.

Film Producers will pay much more for original Ideas worked out into proper, technical Scenario Form.

Your Scenario should give the Editor an accurate understanding of the theme of your story, and show what each character is supposed to do.

From the beginning, you should remember that something must be taking place all the time to accentuate the various developments of the story.

All sentences of your Scenario should be condensed. Refer to our model Scenario.

Refer to our model Scenario and note how all sentences are condensed.

Photoplays are, of course, dumb, and their meaning must be clearly expressed by action. It is, therefore, not necessary to write as you would in a book, or as would be spoken on the stage. The scene action on the screen tells the story, and the camera carries out the details and theme of the play. in an even more comprehensive way.

The beginning of the Play is almost as important as the end.

Arouse interest in your first scene, and you will then have a better chance to hold the spectator's attention for the rest of the play. Always remember, however, to incorporate interest in all scenes, so as not to allow the thoughts of the spectator to waver or drift away.

You must stimulate the imagination of the audience, so that they will watch with keen interest every scene in the play.

Write slowly and surely, for a hurriedly written Scenario will no doubt, contain many faults, and will not

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create as good an impression with the Editor as one carefully prepared.

Write a story with *Interest*.

Is there any interest in a story where the wayward son is reformed by the appeals of his sweetheart?

But let us suppose that the wayward son is caught in the act of burglary. The master of the house takes his revolver from him, lays it on the table and tells him to sit down—then we have started interest.

Instead of calling the police, he asks him why he has lowered himself to such a degrading position as burglarizing.

Then the daughter appears, and although she knows that her father is a professional gentleman-crook, still she takes an interest in the young wayward boy and treats him with kindness.

You must, therefore, incorporate interest in every point of the play, and while the plot must not be over-done, still the actions of the characters must awaken the emotions of the audience.

You can develop the above idea, strengthen the action as you proceed, and then after a combination of events, have the daughter reform both her gentleman-crook father and the wayward son.

Your Scenario should have a number of unusual turns and the Grand Climax must not be reached till many difficulties have been overcome.

LESSON VII.

SUBJECT OR TITLE.

The *Subject* or *Title* of your play is a very important thing. Select an original *Title* that is catchy and will attract the attention of the public, particularly when shown on posters. It should be expressive of the plot and stimulating to the Editor's curiosity.

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Use as few words as possible for your title; try and limit yourself from two to five words.

LESSON VIII.

SYNOPSIS.

Write the Synopsis or outline of your story from your idea. The Synopsis should be as brief as possible; at the same time giving the reader a clear idea of your play. The Synopsis sells or rejects your play, so by all means make it attractive and catchy.

In writing the Synopsis, limit yourself to about 250 words, per reel, as a maximum, for the average Scenario Editor does not want to take the time to read a long drawn-out Synopsis, which could be better understood if condensed into fewer words. Arrange your Synopsis into short sentences, in simple language, expressive, crisp and to the point. Mention only the VITAL parts of your story and make every sentence tell something. Introduce only the important characters in your Synopsis, and do not give them more than one name when referring to them, for instance: do not mention Martha Stone in one sentence and then call her Miss Stone in another paragraph. The Reader is liable to become confused and get the names mixed.

Some people are able to write a better Synopsis if they wait till after they have written the Scenario. This is a good way for beginners to do, as all the important point of the story can then be put into the Synopsis.

LESSON IX.

CAST OF CHARACTERS.

The number of characters to use all depends on the nature of the play. Some scenes require more characters

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than others, but it is well to limit your cast to a few principal or leading characters. *Avoid unnecessary characters.*

The leading characters should appear as early in the play as can be arranged. As your story will often be written or woven about the incidents in the life of one or two principal characters, you should keep them in the foreground as much as possible, and not allow the minor characters to attract too much attention. Deal with your main characters first, and then, add your minor characters as they are needed.

Have your characters natural and true to life. The name of a character should be short and characteristic. A short name is easier to write and to remember. Avoid the use of silly or eccentric names, unless you have an eccentric comedy or farce.

Establish a clear relationship between all characters. See that they are put in the situation or surroundings in which they naturally belong.

Do not let the spectator lose sight of your leading characters; follow them through all the incidents of the story in which they are represented.

Many stories are weak on dramatic characterization. The average amateur writer has the *leading* characters very poorly developed and usually leaves them to wander around alone, without any definite aim or direct action.

The *leading* characters must have sufficient action to befit the parts they are playing and be impressive to the spectators.

LESSON X.

SCENES.

Whenever a picture is taken of new surroundings and background it becomes a new scene. Each new scene must be shown in your Scenario and numbered consecutively.

The same stage settings are often used several times with different action. See Scenes 1-3-5-7-9-45-50-52 of sample Scenario.

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Brevity is essential when writing your scenes. Do not endeavor to depict a scene. In scene I, you will note we mention "Teddy's Rooms," but we do not describe them. We leave that for the Director to do when arranging the scene.

Make all your scenes as *simple* as possible. All the details in connection with the scenes can be taken care of much better by the Director.

The novice sees moving pictures only in a superficial way and fails to examine carefully the manner in which they are presented on the screen. Many inexperienced writers are under the impression that a certain number of scenes are required for a thousand feet of film, and proceed to write accordingly. The number of scenes should be gauged by the length of the play. Time should be spent in gauging the length of your various scenes to see that none of them contain too much action and mechanical play.

Study the play as to its technical presentation, forget the plot, for the time, and interest yourself in the dramatic technique.

The producer often must divide and sub-divide some of your scenes into several scenes, which require *cut backs*, and, naturally, causes trouble in matching up the broken parts perfectly. Therefore, do not have long acting scenes, and avoid *narrativeness*, which we find characteristic among amateur writers. *Briefness* and *clearness* are the principal things to follow; leave nothing to be guessed at or inferred by the producer or spectators.

LESSON XI.

CONTINUITY OF SCENES.

It is not advisable to have a long lapse of time between scenes. Some of the best plays are those in which the action takes place in a few hours or days.

Keep up with your characters in their movements; and try to account for all lapses of time, making the scene

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continue in perfect harmony. Have your characters go from one scene to another in a natural way. Do not allow a character to pass from the interior of his office to the interior of another man's office. In doing so, you destroy the illusion of the two distinct buildings, perhaps far apart, and break the continuity of your story by neglecting to follow up the character in his various movements. If a character is in one scene and you intend that he appear in the following scene, be sure and have him *exit* from the first scene and *enter* him in the following scene in the proper manner.

When showing the incidents in the lives of two different characters, do not show every incident in the life of one and then follow with the life of the other. Show the experiences of one of the characters in one scene, then flash the other character in the next scene, and so on. In this way you keep well balanced the incidents surrounding both characters until the climax is reached.

For example, refer to scene number 11 of sample play; note we leave Teddy after he jumps on the car; in the next scene we show Martha and others, and then show Teddy again in scene number 13.

LESSON XII.

PLAYS THAT ARE PRACTICAL FOR THE CAMERA.

It is not advisable to write scenes that are exceptionally difficult to photograph, such as a battle in the air, or a conflict in which too great a number of people are engaged.

Try and lay your scenes in such a way that they can be enacted in the Studio or the nearby outside surrounding territory of the producer's plant.

When reading over your play, examine your different scenes and consider if it is possible for the camera man to photograph them without entailing big expense.

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LESSON XIII.

LEADERS OR SUBTITLES.

Leaders or Subtitles are used to cover up gaps in continuity, and are supposed to give the spectator a clearer understanding of the story; for instance, such expressions as "Next Morning," "The Horrible News," "Later," or "Midnight," etc. Such subtitles prepare the audience for what is to follow, and help to make the following incidents more clear.

It is sometimes impossible to give the proper explanation of the story *in action*, so a Subtitle is used.

It is not necessary, to place on subtitles the name of the person who is making the "speech." You should arrange your title so that there could be no question as to which character was speaking the lines.

Do not jump from daylight action to night-time without inserting a subtitle to show elapsion of time, as in sample play Subtitle No. 8—"Next Morning."

Do not, however, be too free with the use of subtitles, as the action of your play should tell the story.

The interjection of conversation into a picture play Scenario is sometimes necessary, but it should be avoided, if at all possible.

The proper wording and placing of Leaders or Inserts will improve the film immensely.

All speech Inserts should be couched in natural language, reading as if the character would make such a remark.

If Inserts are in unnatural language, the scene loses considerable strength.

A short *scene* is often better than a Subtitle, as it portrays the incidents in a more impressive manner.

At times, you may be obliged to break a scene; which means that you flash another scene for a few seconds and then go back and show the original scene. As an illustration we refer you to Scenes 15, 16 and 17 of sample play.

The average number of words to use in a subtitle is from

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2 to 10. A bit of dialogue which is explanatory can be used *occasionally* as a subtitle. Refer to "Inserts" in Scenes 23 and 27 of sample Scenario.

It is a good idea for you to number your Subtitles separately from the number of scenes, as Subtitle No. 1, Subtitle No. 2, etc.

Put Subtitles between the reels when you have more than a one-reel picture, as:

Subtitle No. 16.—END OF PART ONE.

Part Two. Subtitle No. 17. — THE TRUTH REVEALED.

LESSON XIV.

TELEGRAMS, LETTERS, ETC.

The above are to answer the same purpose as leaders and subtitles and are used to explain different points in your story.

Do not use telegrams, letters or newspaper articles unless they are absolutely necessary in the working out of the plot. They detract from the action of the various scenes, and the audience becomes wearied when they are obliged to do too much reading on the screens.

Letters and telegrams should be as concise and condensed as you can make them. It is only necessary to show the portion of the letter required to convey the meaning and make your story clear.

LESSON XV.

ENTRANCES AND EXITS.

When a character enters or exits from a scene in any manner other than on foot, make *mention* of this in your Scenario. Refer to scenes 6 and 11 of sample play. Some-

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times a character enters in an automobile and another character may exit in a cab.

The plural for exit is "exeunt;" for instance, "Teddy exits," and "Teddy and Martha exeunt."

LESSON XVI.

STAGE-SETTINGS.

A real feature in Photoplays is the setting, which is shown by the scenes and surroundings, and takes the place of the elaborate description of the novelist.

When a certain setting in your play is to be one of the main features, name it as a scene; for illustration, "Teddy's Room," in sample Scenario. The stage Director takes care of the *scene settings*, but if you give a list of Props (as you will see given in the sample Scenario) it will be of great assistance to the property-man.

Work as much into each setting as possible, as it is an expense to produce each new setting.

Express your settings or scenes in a few words, and the Director will do the rest. Avoid showing expensive settings. Always bear in mind that moving pictures are simply photographs and that the elaborate settings you may desire must often be taken in the Studio and not in the home of a millionaire.

A great many Scenarios with good plots have been rejected because the expense in producing them was too great.

You, of course, *see* many elaborate settings; but the *play* and *situations* were *strong* enough to warrant the expense.

LESSON XVII.

CRISIS, ANTI-CLIMAX AND CLIMAX.

Your story may have several crisis points in it, but each crisis should be stronger and more interesting than the

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preceding one, until the *Anti-Climax*, or turning point of the play is reached. Then the *Climax*, which is the last scene and the point at which the strongest part is enacted.

You should have interesting incidents throughout your story, so as to hold the attention of the audience and keep them guessing till the Climax.

Do not allow the leading characters to win, or the important point to be gained without considerable difficulty. Prolong the suspense and make it very hard for the audience to figure out how the Play will end. A great many Plays are spoiled because the outcome of the story was too visible to the audience at the first part of the picture.

Unless your play is strong enough to hold the interest of the spectators, throughout the play, they will be indifferent as to the outcome of the story.

The Climax must be strong and effective. It is rather difficult for an amateur to know when and how to write the climax. Do not have a long drawn-out ending. Simply satisfy the interest of the audience and leave an impression with a *Punch*. Your story must contain all rudiments that lead from the *reasonable* incidents of the plot to the *logical* ending.

LESSON XVIII.

OUTLINE OF PLAY.

Draw up an outline of your story, give names to your principal characters, divide and subdivide your scenes, show entrances and exits of characters, and grouping of incidents.

You can afterwards condense, select and arrange the details. From your rough Scenario you can work out from 50 to 200 or more scenes.

Analyze your story, and weigh its intrinsic value. If there is enough material in the plot to warrant and enable you to write a 2 reel picture you might do so.

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If there is a middle in the plot, which is a thrilling situation (a sort of climax, or anti-climax in itself), and the story is worthy of further development, you can no doubt, work the play into 2 reels. If however, the middle, or intermediate climax is missing, and the action of the plot, leads up to only one big scene, then the logical thing to do is to make a one reel picture.

You should not start your story with *quick* action, but it should increase in action up to its anti-crisis, crisis, anti-climax and then climax.

We advise you to put your talents to the test in writing plays for *single* and *double* reels *first*.

A *good* story in a single or double reel, by an amateur writer always has a better chance of being accepted.

After you have become experienced in Scenario writing, you can attempt the multiple reels made up in two, three, four, five and more reels.

LESSON XIX.

EMOTION AND SYMPATHY.

True emotion is one of the essentials of a successful Photoplay.

It stirs us into sorrow, pity, anger or contempt, also to laughter and happiness.

You must have enough real action in your story or plot to enable the characters to awaken the emotions of the audience. Much of course, depends upon the character when acting the part, but you are obliged to furnish a good basis to work on.

Sympathy is a big asset. It reveals itself by stirring our emotions and works *heart-interest* into the story.

Bring out the sympathy in the most effective way possible.

There is some sympathy in a scene showing a little boy and his aged mother living in one small, unventilated room. When you show, however, that the small boy is the only

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support for the aged mother, that they are absolutely destitute, without food, and the mother sick in bed, then you create sympathy. When action is coupled with your plot and sympathy, you will as a result, get *real action*.

LESSON XX.

GENERAL INSTRUCTIONS.

After you have written your play you should read it over very carefully, cut out all unnecessary words, and eliminate any scenes, or parts of scenes, that are not actually essential.

Take your time in writing your play. Go over it several times before sending it to the Producer. Every time you read the play you will no doubt find some place where you can improve it.

Read it over, revise it and change it until you think it is in the best possible form in which you can put it.

If there is any part of your play that does not seem clear, you should change that part until there is no doubt in your mind that it cannot be improved upon.

You should study the moving picture proposition in all of its phases. Considerable knowledge can be acquired from close observation and discernment. Familiarize yourself with the chief points and essentials of the moving picture play, as you see it in your favorite theatre. Criticize the different plays you see, and, if you observe one you do not like, try to ascertain why and what is at fault. Study the sequence of scenes, the exits of the different characters from one scene and their reappearance in another.

LESSON XXI.

PREPARATION OF MANUSCRIPT.

Your *manuscript* must be tastefully put together. Use white, unruled paper, about 8½ x 11 inches in size, which you can secure from your stationer or druggist.

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Have your Scenario *typewritten*, by all means. Very few companies will buy plays that are not typewritten. You do not stand one chance in a hundred of getting a play accepted that is not typewritten. Use double space. Write on one side of the paper only.

Write your Title on the first sheet, the Synopsis on the second, your cast of characters on the third page, and then start your first scene on page four. (See sample play.)

Place the Title of your play on upper right-hand corner of *each* page, *following* the Title page. In upper right-hand corner of Title sheet write, "Submitted at usual rates," or "Please make offer." The best way to do is to mark (Submitted at usual rates). We firmly believe the producers are all reliable, and will pay you what your play is worth.

Should you prefer to do so you can write (*Please make offer*). When you ask them to make you an offer, however, it means correspondence, which most of the producers dislike.

Write your name and complete address in the left hand corner on the first and last sheets of manuscript.

Fasten all pages together with paper clips or fasteners, which can be easily removed.

Please bear in mind not to roll your manuscript. Editors will not read a rolled manuscript.

Fold pages twice, and place in a legal size envelope, about 9½ x 10 inches, which you can buy at the Post-office.

Address another large envelope to yourself, put on sufficient postage, and enclose with your Scenario, so the Producer can return your script to you, if he does not accept it.

The envelope you address to yourself, should be a trifle smaller than the other, so it will not have to be creased. A creased envelope, quite often breaks open in the mail, and your script may become lost.

Address your envelope to the "*Scenario Editor*," of whatever Company you send your play. To prevent the envelope in which you mail your script, from being lost,

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write your name and address on upper left hand corner of envelope.

Do not offer your play to any other Company, until the one to whom it is first sent, has notified you of its rejection.

Do not write the Editor, about the merit of your story. he will judge the play for himself, and if he wants it, will pay you what it is worth.

If you have been successful as a magazine writer, or sold any other literary work, you might mention this to the Editor when sending him your Play.

If your play is rejected, and is soiled or wrinkled when it is sent back to you, have it rewritten on new paper, before sending it to another Producer for acceptance.

It is well to have the heading of your different scenes, as well as your Leaders, Sub-Titles, or Inserts, written in red ink. This can easily be done, if the machine has a red ink ribbon. *You will note we have printed them in italics.* The names of the various Scenes and Sub-Titles will show up much more prominently, when written in red ink, and will facilitate matters considerably for the Editor and Director.

Have a carbon copy of your manuscript made, for your records.

If you do not hear from the Producers (to whom you send your Play) in a reasonable length of time, say 4 to 6 weeks, then send a registered letter and enclose a stamped self-addressed envelope for reply.

LESSON XXII.

WHERE TO SELL PLAYS, AND PRICES PAID.

We give you, on a separate sheet, which you will find in the front part of the book, a *complete* and *up-to-date list* of the firms, which are buying *Photo-Plays*. We have separated them into different groups, so you can easily pick out the companies, which are in the market for the style of play you have written.

Twenty-five dollars is a good average for a short play. A long multiple reel play of exceptional merit will often-times bring from two to three hundred dollars and more.

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LESSON XXIII.

COPYRIGHTS.

We do not think it necessary to have your Photo-plays copyrighted.

Very few are copyrighted before being presented to the Producers, whom we believe are thoroughly trustworthy in this respect.

If, however, you want your play copyrighted, you can write to the "Register of Copyrights," Washington, D. C., and ask him to send you an application blank.

He will then advise you, as to the small fee charged, and will give you all information required.

LESSON XXIV.

BOARD OF CENSORS.

This board was organized in 1909, by the People's Institute, at the request of the Film Manufacturers, and approves or rejects the pictures before they are released for public exhibition. The expenses of the board are paid by the film interests.

New rules have just been adopted for a higher standard of films.

A rigid ban is put on vice and crime pictures.

The Board is opposed to films, which feature sensuous pictures, and will not pass pictures glorifying or exonerating the evil doer.

The portrayal of insanity will not be permitted. Scenes which tend to weaken the religious spirit, and are sacrilegious, will be condemned.

LESSON XXV.

THE PRODUCTION OF A PHOTOPLAY.

We want to give you a general idea of the inner workings of a Scenario studio, and the production of Photo-plays.

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In the first place, the Scenario Editor puts the finishing touches on the manuscript, if necessary, and turns the same over to the Stage Director.

The Director examines the Scenario very carefully, changes it a little to suit conditions, plans his scenes, and selects the actors and actresses he thinks are best qualified to play the various parts. He rehearses them with the utmost care before he sends for the camera man.

Then, the camera operator turns the crank of the camera machine, as the different scenes are enacted and winds off the film on which the photographs are taken.

The pictures are produced on the screen, by the projecting machine, with such rapidity that it deceives the eye, and appears as one picture.

The projecting machine is called upon to reproduce a picture three-quarters of an inch square, to one from 15,000 to 30,000 times that size, according to the dimensions of the screen on which the picture is shown.

When the picture is first produced on the screen in the studio, the photography, and work of the actors is carefully examined and criticized. The defects in photography are taken care of, and improved, and the mistakes in acting are pointed out to the actors at fault.

If some of the scenes are very poorly acted, they are cut out and re-enacted.

When the Film Manufacturing Co. thinks the picture is in a satisfactory condition, they send it to the Exchange, who in turn supply the Theatre.

LESSON XXVI.

A Few Don'ts.

Don't Plagiarize, or try to copy the theme of a popular book, a well known poem, or magazine story. You will not receive any consideration, if you infringe on copyrighted books or publications of any kind.

All adaptations from Books, or magazine stories are

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made by the salaried Staff writers of the Producers, or by the Scenario Editors themselves. Producers watch very carefully to see that they are buying original stories, as a great many law suits take place because the Idea of the Play was stolen from some copyrighted book or story.

You cannot write a scenario adapted from a copyrighted book or article unless you secure permission from the author.

Don't write Scenarios, in which you show impossible inventions, or impractical machinery. These stretch too much on one's imagination.

Don't fill your Scenario with useless adjectives, or words that are not necessary. The more condensed, and still comprehensive, the better.

Don't fill your Scenario with trivial details and explanations. They don't appeal to Editors.

Don't write plays that are expensive to produce.

Don't enlarge or dwell on insignificant incidents in laying out the different scenes. The *big* thoughts or ideas are entitled to the big scenes or settings.

Don't depict scenes, if you can help it, of train wrecks, ships sinking, or automobile accidents, as these scenes are too expensive to produce, and your play is liable to be rejected on that account.

Don't get high ideas about scenic display. Expensive settings cost money. The Scenario that can be inexpensively produced has a better chance of being accepted.

Don't use too many leading characters. They are too hard to group in the small radius of the camera.

Don't keep your characters too long in one scene, and on the other hand, don't have too many short scenes. The length of scenes all depends on the nature of the play.

Don't try to be humorous if your inclination is for tragedy. Try and find out the kind of plays to which your nature is best suited.

Don't write about themes, and ideas which have no meaning. Quite often you witness a picture and after it is over you say to yourself; "What was it all about?" Unless your

PHOTOPLAY WRITING.

problem is strong enough to be solved in a logical and reasonable way it is a waste of time to try to work it into a Scenario.

Don't write illogical, lurid or immoral plays.

Don't introduce an action that is not consistent with precedent.

Don't incorporate actions in your play that are impossible.

Don't let the thread of your story get broken in writing your play. Keep the incidents all closely linked together. The tighter the connection, the better the story. A disjointed action will not suffice.

Don't write about tragic subjects, murders, suicide, uncanny incidents, coffins or grave yards.

Don't reflect on any religion, belief or nationality. Remember the moving picture audiences are made up of all kinds of people.

Don't show the commission of a crime, or depict immoral actions.

Don't write on themes with which you are not familiar. Study your different characters, and have them do things, that are consistent with the parts they play.

LESSON XXVII.

CONCLUSION.

Do not be suspicious and imagine your play will be stolen by the Producer. A person quite often sees a play on the screen which resembles one of their's that has been rejected; they immediately jump to the conclusion that it is their play, and unjustly accuse the Film Co. They should stop to consider that others might have had the same idea, and that the Scenario could have been accepted, and the play produced, before their cherished effusions could have possibly been written.

PHOTOPLAY WRITING.

Do not be discouraged if you do not sell your first Scenario. Should it be returned to you, send it to some other company, after you have read it over, and made any changes for its improvement.

If your play is returned to you it might be due to the fact that the company to whom you sent it did not have use for that particular kind of a play, although your play might suit another company.

If your play has any merit, some company will possibly buy it. A great many plays, have been revised many times, and sent to several different film manufacturing companies, before they have been accepted.

There is an enormous demand at present and there will be a greater demand in the future for *original* Scenarios, especially written for screen production.

The motion picture industry is going through a change continually, and logical stories, with human interest and action are needed to take the place of Scenarios written from old Plays or Books.

The Public is becoming dissatisfied with old plots rehearsed from some published book. You have a better chance of selling your Plays at present than you had six or eight months ago and the Producer to whom you submitted it several months ago, may be glad to give it earnest consideration at present.

Your story, however, must be *original* and *unique*; must be decidedly different and with enough real *punch* to make the Scenario Editor "sit up and take notice."

I

EMBRIE ZUVER
609 West 127th St.
New York City

Submitted at Usual Rates.

TIMID TEDDY

SYNOPSIS.

Teddy Tyler, a young man of about 22 years of age, has been left several million dollars by his father. He is considered a most desirable husband by the matrimonially inclined mothers. He is, however, of a very timid, bashful nature. He doesn't smoke, drink, swear, nor stay out late at night. His chum, Harry Jackson, thinks it a pity that so much money should go to waste when many beautiful young girls need so many things that the money would buy. He tries to get Teddy to propose, but without results. He eventually hits upon the idea of giving Teddy some Dutch courage, that is to get him drunk, thinking by so doing he will propose to Martha Stone, whom he knows loves Teddy. He succeeds in getting Teddy "half seas over" and in this condition takes him to a couple of dances, where he proposes to every girl he meets. The next morning, when he sobers up, he is confronted by the awful predicament that he has proposed to at least two ladies who have accepted him. Neither one is Martha, the girl he desired to propose to. How he gets out of his trouble and eventually proposes to Martha, gets married and lives happily ever after, is told in the latter scenes of this script.

III

Timid Teddy.

CAST OF CHARACTERS.

Teddy Tyler	Light Comedy Lead
Harry Jackson	Juvenile
Edith Harcourt	Very, Very Fat Soubrette
Mrs. Harcourt	Grande Dame
Tom Ransom	Juvenile
Janice Ransom	Tall, Scrawny Old Maid
John Stone	Character Man
Martha Stone	Ingenue
Butler	Character Comedian

Supers.

Maids, City Editor, Guests at Dance, Footmen, etc., etc.

Props.

A broom	Toilet articles for Teddy
Bottles	Decanters
Glasses	A taxi
Sofa pillows	Punch bowl
Punch glasses	Punch ladle
Newspapers	Letters
Cigars	Cigarettes
Cigarette case	Dance programs for both dances
Towel for Teddy's head	Bromo Seltzer
Telephone	Bouquet of flowers
Materials for breakfast	A large roll of money
Limousines	Writing materials

Scene Plot.

- Scene 1, 3, 5, 7, 9, 45, 50, 52—Teddy's rooms.
Scene 2, 6, 51—Exterior of apartment house (Teddy's).
Scene 4, 8, 30, 32, 34, 36, 38, 40, 42, 44—Teddy's bedroom, showing other room, through door.
Scene 10—Living room at Ransom's.
Scene 11—Exterior of Ransom's.
Scene 12, 14, 16, 18, 20, 22, 23, 25, 27—Ballroom at the Stones'.
Scene 13, 29, 49—Exterior at the Stones'.
Scene 15, 17, 19, 21, 24, 26, 28—Alcove of ballroom at Stones'.
Scene 31, 33, 35, 46—Edith's boudoir.
Scene 37, 39, 41, 47—Breakfast room at Ransom's.
Scene 43—Newspaper office.
Scene 48—Mail box at street corner.

REASONS FOR GIVING PROP AND SCENE PLOTS; IN ADDITION
TO CAST OF CHARACTERS.

The cast of characters is given as a guide for the director to quickly pick his types, without being obliged to wade through an entire manuscript and bother to read scene by scene. All directors have different methods of casting their pictures; no two working alike, and, although some may pay no attention to the cast of characters yet most all of the directors working for the Syndicate, or Trust studios, find it easier to have a cast submitted.

The property plot is made out to aid the property man for, though he reads through the script, the same as the director, yet a list of important props, being typed, saves him a great amount of time, and time is of value in studios.

The scene plot is done for the same purpose, it not only saves the carpenter time in making his sets, but aids the director in knowing just how many scenes take place in the various sets. When the scene plot is made out, the director can see at a glance which sets have the most number of scenes and thus can have them set accordingly.

*Timid Teddy.*SCENE 1: *Teddy's Rooms.*

Butler cleaning glasses and tidying up room and attending to other various duties such as one would attend to when they "bottle."

SCENE 2: *Exterior of Teddy's Apartment House.*

Jackson, Teddy's chum, seen approaching. Enters into picture and goes up to the door.

SCENE 3: *Interior of Teddy's Rooms (same as 1.)*

Butler registers fact that he hears bell ring. Puts down his duster, exits out of picture, presumably to let Jackson in the front door. Enters in picture again, following Jackson; goes to door of Teddy's bedroom.

SCENE 4: *Teddy's Bedroom.*

Teddy, a very particular and fastidious young man of the effeminate type, is just completing a very finicky toilet gazing at himself in mirror, etc. Butler enters and informs him of Jackson's arrival. He and Teddy both exit into

SCENE 5: *Same as 3.*

Teddy greets Jackson, who calls to the butler for a drink. Butler serves drinks for two.

SUB-TITLE No. 1: *"It's time you married and settled down."*

Jackson drinks his, Teddy "in a ladylike manner" refuses his drink, registering the fact that he doesn't drink or smoke or swear. Jackson coaxes him to take the drink and proceeds to give him the advice in the above sub-title.

SCENE 6: *Exterior (same as 2).*

Edith Harcourt and her mother alight from a limousine, go up to front door and ring bell.

*Timid Teddy.*SCENE 7: *Same as 5.*

Jackson, rallying Teddy about his timidity. Bell rings. All register the fact. Butler exits to answer bell. Jackson tiptoes to window, sees who is coming, registers the fact so that Teddy does not see him. Crosses back to Teddy, who is busy polishing his nails as Edith and her mother enter. The mother registers the fact that she thinks Teddy a desirable match for her daughter and makes much of him.

SUB-TITLE No. 2: *"Leave them together."*

Edith is sitting on sofa with Teddy. Mother registers above sub-title to Jackson. Jackson asks Teddy's permission to show the mother the rooms. Teddy grants it. Mother and Jackson exit.

SCENE 8: *Teddy's Bedroom (same as 4.)*

Jackson and mother enter and peep cautiously through the door.

SCENE 9: *Same as 7. Close up to sofa in room.*

Edith making love to Teddy. Teddy very nervous. Edith shows disgust, registering "You're a fine kind of a man, that a woman has to make love to you." Jackson and mother enter from bedroom; Edith goes to mother and suggests that they leave, which they do. After their exit, Jackson kids Teddy on his timidity, advises him to get drunk.

SUB-TITLE No. 3: *"A little Dutch courage might be good for you."*

Back to scene.

Teddy goes to sideboard and starts drinking feverishly from the various bottles thereon, laying a foundation for the future "jag."

Timid Teddy.

SUB-TITLE No. 4: *Later—Janice proposes—Teddy disposes.*

SCENE 10: *Interior of Ransom's Home (The living room).*

Tom Ransom sitting smoking when Maid announces Teddy, who enters and is welcomed by Tom. Tom goes to door and calls Janice, who enters, and, upon seeing Teddy, welcomes him exuberantly, sitting on a settee, she shifts over and makes room for Teddy, calling him beside her. Tom, seeing this, makes an excuse to leave on business. The maid brings his hat and coat. Tom exists. Teddy looks around in desperation, finding himself alone with Janice, attempts to follow Tom. Janice pulls him back down on settee by coat-tails, putting her arm around his neck, after he is down, and trying to make love to him. Teddy struggles and eventually gets away. Hurriedly exits, without his hat. Janice registers chagrin.

SCENE 11: *Street outside of house.*

Tom comes from the house, stops a car, gets in. Car starts. Teddy comes dashing out of house, sees car in distance, runs after it and jumps on out of breath.

SUB-TITLE No. 5: *"Later—at the Stone's dance." "Wine lets no lover unrewarded go."*

SCENE 12: *Interior of the drawing room at Stone's house.*

Mr. Stone and Martha, his daughter, are receiving. Tom Ransom and his sister, Janice, enter: Edith and her mother enter and mingle with the guests.

SCENE 13: *Exterior of Stone's house, showing awning and carpet stretched to the curb.*

A taxi drives up. Jackson and Teddy get out. Teddy paying the taxi and registering a big roll of bills. Both exit into the house.

*Timid Teddy.*SCENE 14: *Same as 12.*

Guests are all dancing. Jackson and Teddy enter; are greeted by Mr. Stone and Martha, and then go off and mingle with the guests.

SUB-TITLE NO. 6: *"If at first you don't succeed, try, try again!"*SCENE 15: *Another portion of ballroom, showing Punch Bowl.*

Teddy and Jackson are sampling the brew. Teddy drinking a great deal. Edith comes in from alcove, leading to the dancing floor, and asks Teddy to dance with her. He acts peevish and will not dance with her but goes back to the Punch Bowl. Jackson offers her his arm, she accepts, and they dance off into the crowd; Teddy, meanwhile giving enthusiastic attention to the Punch Bowl. *Cut to*

SCENE 16: *Another portion of ballroom.*

Martha looking after her guests, notices Teddy in the distance, still at the Punch Bowl. She goes to him. *Cut back to*

SCENE 17: *Same as 15.*

Teddy is now quite drunk. Martha enters and asks him why he is not dancing. Teddy has gotten his courage. Makes violent love to Martha. She puts him off registering that she thinks him intoxicated. He stumbles back onto settee, pulls out cigarette case and smokes.

SCENE 18: *Same as 14.*

Jackson and Edith are dancing, Edith notices that Teddy is smoking in the alcove and leaves Jackson.

SCENE 19: *Same as 17.*

Edith enters; Teddy upon seeing her immediately makes "alcoholic love." Is accepted.

VIII

Timid Teddy.

SCENE 20: *Same as 18.*

Jackson amusedly watching, notices the acceptance.

SCENE 21: *Same as 19.*

Teddy still making love to Edith, even though he has been accepted. Edith rapturously embraces him and exits. Teddy applies himself industriously to the punch bowl.

SCENE 22: *Same as 20.*

Edith rejoins Jackson, registers that she is very, very happy, telling him that Teddy has just proposed to her. He laughs and they dance off together.

SUB-TITLE No. 7: *Cupid is generous.*

SCENE 23: *Same as 14.*

Janice is fanning herself and glances at her program.

(*Insert of program:*) *All spaces taken up excepting one, her finger indicates it.*

Janice looks up and sees Teddy in distance, smiles back at her program, rises and exits.

SCENE 24: *Same as 19.*

Teddy is still at the Punch Bowl. Janice enters. She shows him her program. He takes her by the arm affectionately and they retire to the settee.

SCENE 25: *Same as 20.*

Jackson looking for Teddy, sees him with Janice and watches.

• SCENE 26: *Same as 24.*

Teddy makes violent "alcoholic love" again but to Janice, who is very coy, but overcome by his furious love making blushinglly accepts him and rushes out.

Timid Teddy.

SCENE 27: *Same as 25.*

Janice rushes up to Jackson, tells him the good news, and rushes off.

Insert: "Great Scott, I must get him away from here or he will become engaged to every girl in the room."

Back to scene.

He exits.

SCENE 28: *Same as 26.*

Teddy is now maudlin. Jackson enters and takes him away.

SCENE 29: *Exterior of house (same as 13.)*

Teddy and Jackson exit from house. Footman calls them a taxi, which they enter and are driven off.

SUB-TITLE No. 8: *Next morning.*

SCENE 30: *Teddy's Bedroom (same as 4.)*

Teddy is sitting on edge of bed, in dressing gown, towel about his head. A most abject specimen. Butler is arranging him a Bromo Seltzer. Butler registers he hears the bell ring. Teddy orders him to go and answer the door, throwing Bromo Seltzer bottle after him. Butler returns following Jackson. Jackson laughs at Teddy's predicament. Butler arranges another Bromo Seltzer for him. He drinks it while effervescing and chokes on it, Butler slaps him violently on back. Jackson tells Teddy of his two engagements. Teddy registers horror! Goes to phone.

SUB-TITLE No. 9: *"I must break these engagements off at once."*

Timid Teddy.

SCENE 31: *Edith's boudior.*

Edith in her kimona in front of dressing table, looking at herself intently in mirror. She registers happiness. Telephone bell rings.

SCENE 32: *Same as 30.*

Teddy registers the fact that he is talking on the phone to someone.

SCENE 33: *Same as 31 (Close-Up).*

Edith's face beaming with joy. She registers that she is using endearing words.

SCENE 34: *Same as 32.*

Teddy trying hard to explain. Jackson and Butler convulsed with laughter.

SCENE 35: *Same as 33.*

Edith talking very rapidly and smiling. She blows a kiss into the telephone receiver.

SCENE 36: *Same as 34.*

Teddy hangs up receiver with resignation.

Inserts: "I'll try the other one."

Back to scene.

Teddy takes up receiver and tries to get another number.

SCENE 37: *Dining room in the Ransom's.*

Janice setting table, just putting flowers in centerpiece. Telephone rings. She goes to answer it. Is overjoyed when she hears whose voice it is, talks rapidly.

SCENE 38: *Same as 36.*

Teddy trying to get a word in edgewise at the telephone.

Timid Teddy.

SCENE 39: *Same as 37.*

Janice crowding a multitude of love words into the phone.

SCENE 40: *Same as 38.*

Teddy resignedly drops the receiver and it hangs.

SCENE 41: *Same as 39.*

Janice still talking. Thinks it funny that she gets no answer, pouts and hangs up.

SCENE 42: *Same as 40.*

Teddy at his wit's end. Appeals to Jackson. Both stop and take positions in the attitude of thinking. Butler helps them think, mimicking them behind their backs. Jackson registers "I have it!"

SUB-TITLE No. 10: *"Publish in the papers the fact that you went broke on the stock market."*

Teddy looks at him and says "All right, I'll try anything once." Goes again to phone, puts receiver back on its hook, shakes the hook a couple of times, then telephones.

SCENE 43: *Interior of newspaper office.*

Boy takes news of Teddy's financial failure to City Editor. He expresses surprise, but accepts it.

SCENE 44: *Same as 42.*

Teddy puts receiver back on hook, shakes hands with Jackson and tells the Butler to get them a drink.

SUB-TITLE No. 11: *Next day.*

Timid Teddy.

SCENE 45: *Teddy's rooms (same as 1).*

Teddy at breakfast. Butler brings in newspaper, Teddy glances through it and sees the notice.

Insert: It is reported that Teddy Tyler, the wealthy stock broker, lost his entire fortune on the Street to-day.

Back to scene.

Teddy shows pleasure. Butler registers he hears bell ring. Exits and comes back following Jackson, who is shown the notice. Both chuckle with glee.

SUB-TITLE No. 12: *The horrible news.*

SCENE 46: *Same as 31.*

Edith and her mother receive the morning papers. Edith reads the notice and is horrified, shows it to her mother.

Insert flash of newspaper notice.

Back to Scene.

Edith resolves to write a letter breaking off the engagement, which she immediately does, hands it to the Maid, who goes out to post it, and is then consoled by her mother.

SCENE 47: *Same as 37.*

Tom Ransom and Janice at table. Maid comes in with mail and morning paper. Tom sees the notice, gives it to Janice, she reads it and immediately bursts into hysterical tears. (*This must be broad burlesque.*) He comforts her. She then registers anger, calls the maid, tells her to get writing paper and envelope. Maid brings writing materials. Janice writes note, gives it to Maid to mail. Maid exits.

XIII

SCENE 48: *Letterbox on a corner.*

The two maids come on from different directions and post letters. Gossip for a moment, drop letters in box and exit in different directions.

SUB-TITLE No. 13: *Cupid strikes the right spot.*

SCENE 49: *Porch of the Stone's Mansion.*

Martha's father reading on the veranda, Martha watering plants in the garden. Mr. Stone sees the notice in newspaper, calls Martha's attention to it. She expresses sorrow, Mr. Stone leaves to go to his business and Martha enters the house.

SUB-TITLE No. 14: *The next day.*

SCENE 50: *Same as 45.*

Teddy and Jackson are sitting smoking, Butler brings in the mail, which consists of two letters. Teddy excitedly opens one and reads:

Insert: Dear Teddy:

I have enough hard luck of my own, I can never marry a poor man. Consider our engagement broken. Farewell forever!

Edith.

Teddy passes letter to Jackson. Looks up and catches the butler reading over his shoulder. (*Close-Up*), of kicking him out of the room, returning to chair and opening the second letter which he reads.

Insert: My heart is bursting with grief for your misfortune, but I cannot, for a moment, think of annexing your troubles for life. I am going abroad to forget you. I will be gone for thirty years.

Your heartbroken, Janice.

Timid Teddy.

Teddy dances with glee, grabbing Jackson by the shoulders, calls for the Butler to come in and arrange some drinks, which he does.

SUB-TITLE No. 15: *Later.*

SCENE 51: *Exterior (same as 2).*

Martha drives up in her limousine and enters, passing Jackson on the steps, who is exiting from the house.

SCENE 52: *Same as 50.*

Teddy is alone. Butler announces Martha. She is ushered in. Condoles with Teddy over the loss of his money and offers to loan him enough to start over again. Teddy is greatly mortified and tries to get up courage enough to tell Martha the truth, registering the fact that he is very uncomfortable. He finally musters up enough courage to go up to Martha and in an awkward manner proposes to her and is accepted.

FINIS.





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